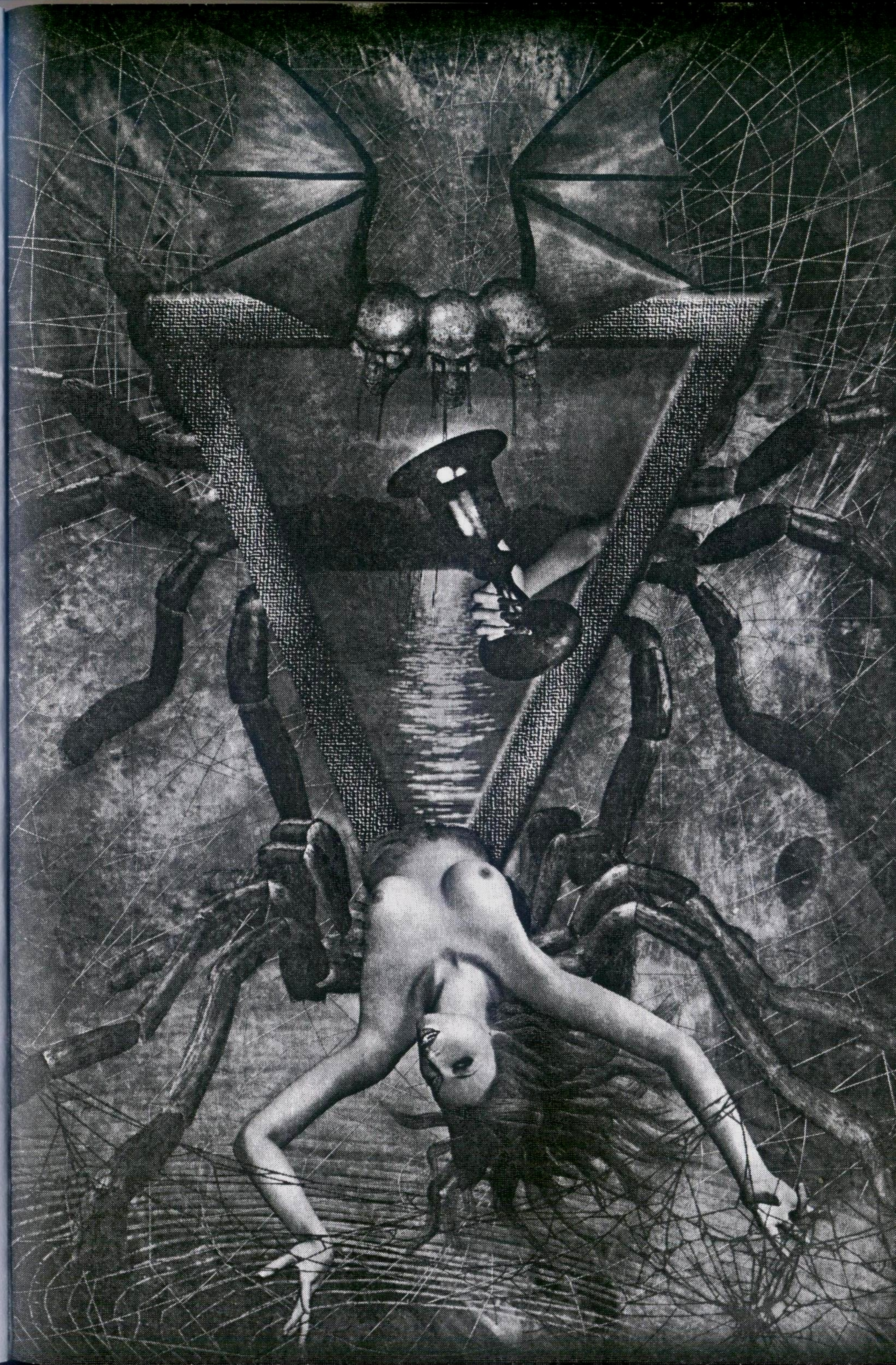


EXPLORING THE UNNAMABLE

WANDERINGS IN THE LABYRINTHS OF ZIN



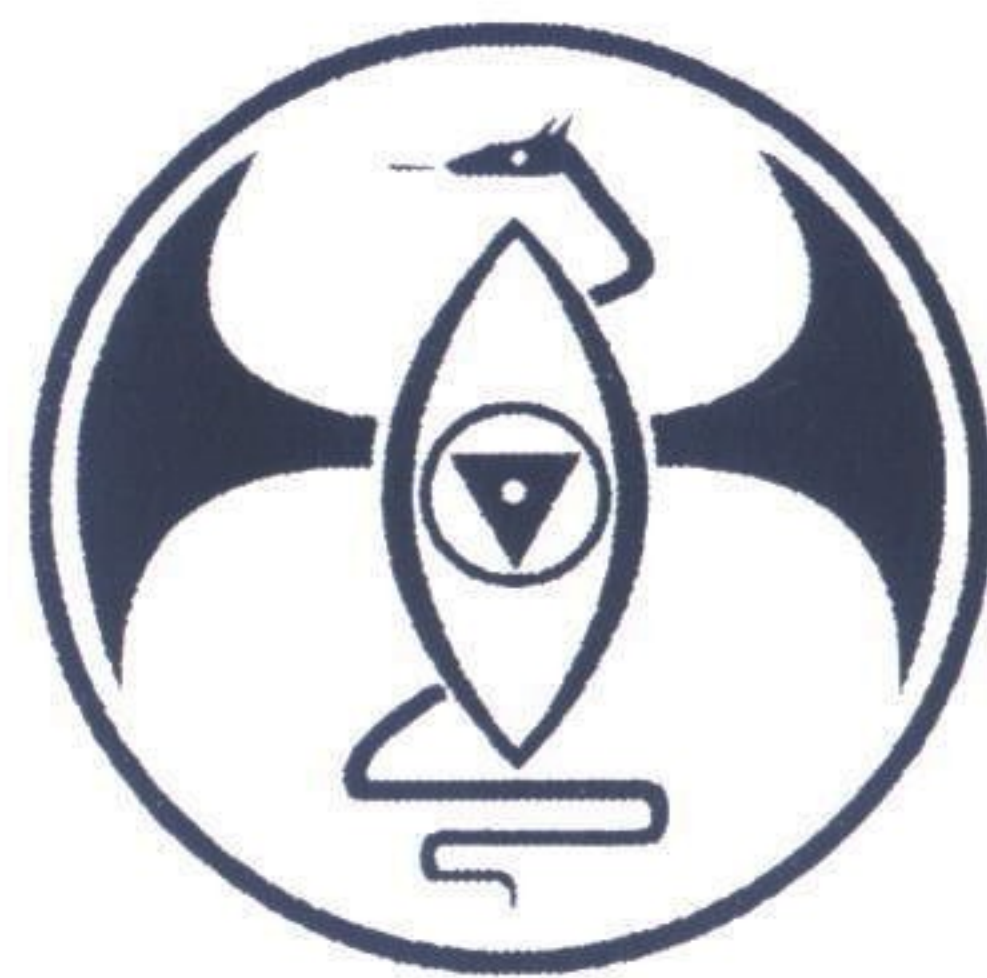
Lodge Magan, Dragon Rouge



Exploring the Unnamable

Wanderings in the Labyrinths of Zin

Edited by Asenath Mason



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A Word of Introduction

This book is based on a magical project of astral and dream-workings conducted by Lodge Magan in the years 2003–2007. Lodge Magan emerged from a small ritual group of the magical Order of Dragon Rouge, and its main focus over these four years was the Necronomicon Gnosis. Our astral explorations of the mysterious realm of the Great Old Ones began with a few journeys to the so-called Labyrinths (or Vaults) of Zin, mentioned in the Lovecraftian prose, and their results inspired and encouraged us to take up a further research in this fascinating subject.

The Zin project included a great variety of magical techniques and was divided into several stages. At first we only did some scrying and dreamwork based on a few scarce and brief descriptions of the Labyrinths, found in the Cthulhu Mythos stories (e.g. H.P. Lovecraft's *The Dream Quest of Unknown Kadath*) and used the experiences to organize the workings that followed. The techniques used in the whole project included mainly: scrying, dream-work and astral journeys, but also some additional methods were applied at group workings, such as scrying combined with evocations, invocations, or sigil work. The experiences most often took form of complex astral visions (the accounts of which will follow in this book) or extremely lucid dreams, revealing the forgotten realms of stellar dimensions and atavistic cities with non-Euclidean shapes and angles, inhabited by alien entities whose form often did not resemble anything known to human perception. Their messages were usually received in the form of graphic symbols and glyphs, sometimes also as writing or other forms of verbal communication. For the detailed explanation of practical working techniques with the Lovecraftian magic, it is highly recommended to consult the book *Necronomicon Gnosis: A Practical Introduction* by Asenath Mason¹, the author being the initiator and coordinator of all Necronomicon-related projects within Lodge Magan.

The main content of this book consists of nine accounts chosen from hundreds of experiences reported by participants of the project. They are divided into three parts, each introduced by an initial meditation / pathworking which was used as a focus point of dreamworkings and astral journeys. It is recommended to use the meditations freely in your own work as a focused visualization, or simply as an inspiration or how to attune yourself to the Necronomicon Current. The accounts themselves might be also

¹ Published by Edition Roter Drache, 2007.

used as pathworkings because there are many more possibilities of how to explore the described locations than just these few given here.

It is recommended to work with the materials presented here through dream or astral gnosis. They might also serve as a group meditations guided by the operator. Dreams are the key to the Unconscious and dream magic is one of the most important techniques in exploration of the Necronomicon realms, which especially refers to the Labyrinths of Zin, the place located at the Lovecraftian Dreamlands, beyond the world of waking. It is through dreams that we may hear 'the call of Cthulhu'. Clairvoyant individuals receive this 'message' as a mysterious voice, spoken in a monotonous manner, enigmatic and apparently without meaning. Along with the communication, a dreaming person may experience visions of slimy temples and black cyclopean cities. A conscious work with this kind of dreams allows for a clear communication with the Great Old Ones who exist on the border of dreaming and waking worlds, in-between spaces.

The Labyrinths of Zin are a part of the Lovecraftian realm of the Dreamlands, existing somewhere on the astral planes. Their actual location is not clear, though. It is supposed that they constitute an enormous network of chambers and corridors in a labyrinthine shape under the vast realm of the Dreamlands, stretching across the whole world of dreaming. In an esoteric sense they are identified with the Tunnels of Set, the twenty-two paths which link the eleven qlipothic spheres on the dark side of the Qabalistic Tree. These parts are reflections in human consciousness of the power-zones of cosmic consciousness and correspond to the paths on the bright side of the Tree of Life. They all transmit the influences of macrocosmic power-zones to their corresponding nerve-centres (chakras) in the human organism (the microcosm). The Labyrinths of Zin have an odd geometry - the structure which extends to all directions until the bonds of Infinity and are met and passed. Their doorways lead to any dimension within both the world of waking and dreaming; to Nowhere, Never and Outside; to all that exists beyond the laws of Time and Space.

Below the Labyrinths stretches the black cyclopean city of R'lyeh, where the Lord of Dreams, Cthulhu, lies 'dead but dreaming'. He is the Voice of the Unconscious, the dark evolutionary impulse hidden in the depths of psyche. In the Cthulhu Mythos he lies dormant in the telluric depths, in the vast ocean of the Unconscious, but he will awaken and rise. The fire of stellar knowledge will burn again and humanity will become one with their extra-terrestrial potential.

There are several ways of how to enter the Labyrinths. Their main entrance is marked by a black tower, known in the Necronomicon Gnosis as Koth. The Tower of Koth transmits messages from the Great Old Ones into dream visions of humans. It stands sentinel in the Tunnels of Set. Here all dimensions of Time and Space meet

and you can gaze into Infinity through the Eye of Chaos. The Tower of Koth is also called the Void or the Hollow One.

The three meditations included in the book

• The Gate of the Silver Key

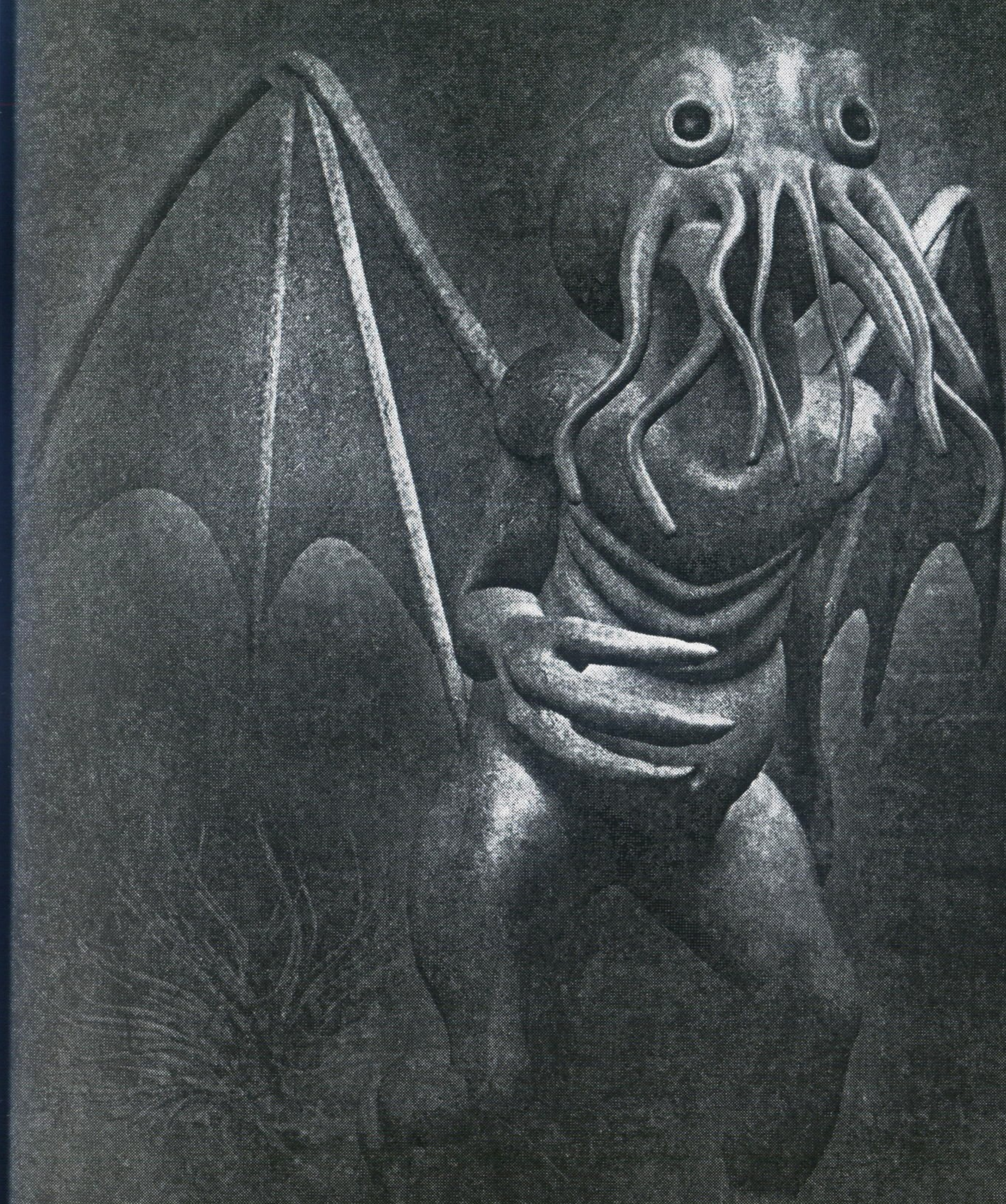
This meditation was developed on the basis of our first experiences with the journeys to Zin, and it was also most often used in the whole project. It requires a preparation of 'The Silver Key', but generally it is a simple and easy to memorize visualization.

• The Sunset Gate

The meditation / pathworking designed on the basis of a story *Through the Gates of the Silver Key* by H.P. Lovecraft, and containing most of the typical symbolism. It included the concept of 'Umr-at tawil', the guardian of the Gate, which corresponds to the role of Yog-Sothoth in the Lovecraftian magic.

• The Black Tower

This meditation includes the vision of the Tower of Koth and is based on the participants' experiences reported from the work with the Tower itself.



The Gate of the Silver Key

Relax and bring your mind to the verge of sleep. As your physical body is sinking into the velvet embrace of Hypnos, keep your mind awakened and focused. Visualize that you are standing before a huge hexagonal gate glowing with an odd, unearthly light. The gate is closed but you notice a small keyhole. Envision now a small silver key which would fit the gate, put it into the keyhole and turn it nine times while speaking the words "Iepaca Kliffoth". Then the gate will open and you will enter the hall which exists on the verge of the realms of waking and dreaming, at the crossroads of dimensions.

Visualize that you are entering a dark and nitrous vault with a black stairway leading down into the blackness of the Void. You start descending and counting each step down. When you pass the seventieth step, you will suddenly see a portal of blinding blue light appearing before your eyes, out of the complete blackness that surrounds you. Let the blue light engulf you and focus your Will power to enter now the Labyrinths of Zin.

Feel how you are falling down, in a fast whirlpool of blue light which carries you away from your mundane reality. Open your astral eyes. What you see around is complete darkness, but after a while the gathering blackness starts to move, grow and creates kaleidoscopic patterns which all of a sudden reveal a clear picture of the place where your actual journey begins...



The picture above is a sample depiction of the Silver Key - from *The Book of the Key* by Frater Kaymog Aethm. The Key is said to have the Elder Sign at the top of it to drive away hostile creatures that might be encountered in the Labyrinths, and the crossbar consists of four elements representing the four elemental forces of our universe. The Key should be fashioned on the day and at the hour of the Moon and bathed in the silver light of the Full Moon. Then it must be hidden from sunlight and used to enter the Gate of Dream.

Note: This is just an example of what the Silver Key might look like. You are encouraged to create your own - in the shape dictated by your imagination. It is supposed to be the key to YOUR dreams, and so design it in the way that will affect your imagination and then it would really function as an opener of your deep layers of psyche.

Behind the Gate of the Silver Key

Part I

I was standing before a gaping entrance with the seal of the Ancient Ones carved at the top of it. When I passed the entrance, I found myself at the crossroads of dozens of roads, angles and labyrinthine passages filled with hypnotic fumes. A long corridor in a zigzag shape led me to a flight of stairs and two large columns which were supporting the ceiling of an underground vault resembling a temple. There were three pairs of columns, on the left and right sides of the stairs. On the first pair there was a symbol of a serpent - with the head pointed downwards on the left column and upwards on the right one. On the second pair there were symbols of a hand holding a crystal - carved just like the serpents on the first columns. On the third pair I noticed some kind of hieroglyphic signs which I could not understand at first glance.

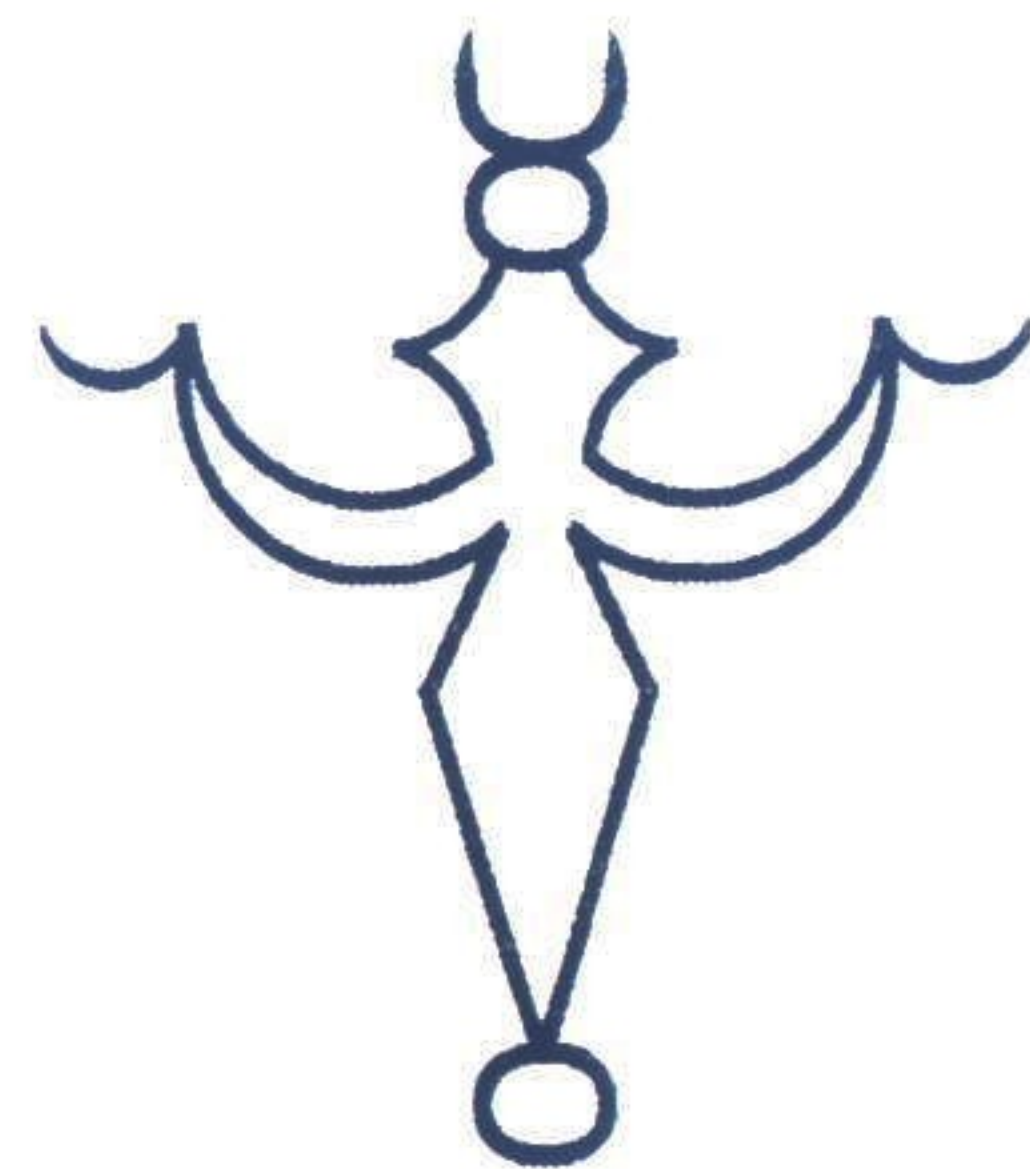
When I went upstairs, I reached the temple chamber itself. It was huge and spacious. Everything inside had a black-dark green hue, and the air was thick with the stench of mustiness. The room was lit by small torches, hanging on the walls, high close to the ceiling, and shining with some bright energy but certainly this was not fire. The temple was in rectangle shape. The altar was placed by the wall opposite the entrance. In the centre of the room there was a large sarcophagus, also covered with a green moss. On its lid I saw a symbol carved in the metal-like material of which it was made (picture 1). On its outer sides was a row of letters in some unknown alphabet (picture 2). I could not, however, understand the signs. Perhaps this was the name of the person buried there.

Inside the sarcophagus rested a skeleton robed in black clothes with a hood. In the hands he was holding a large golden key. I took it from him and looked around to find what the key could unlock, but at first glance I could not notice anything that would need a key.

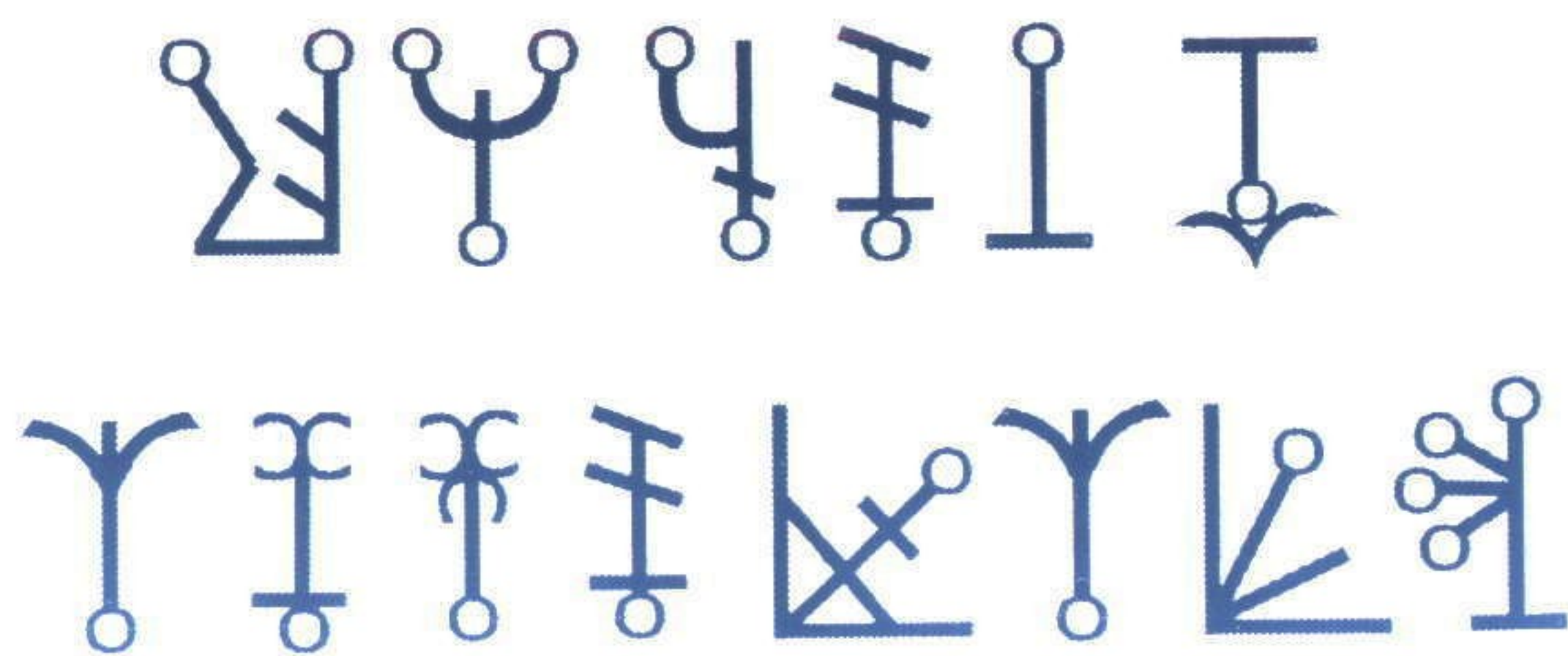
I came to the altar to see what kind of deity could the temple be devoted to. To my surprise the altar itself did not speak much of the nature of the cult. It was rather plain, with only a few items. In the centre there was a bowl (steel or silver), which undoubtedly served as a sacrificial vessel, as blood stains were still visible. Below the bowl rested a wand, quite long and shaped as a serpent: its main part was made of a snake's backbones and it was crowned with a serpent's skull with jaws opened. The main corpus was painted with a dark metallic substance. On both sides of the bowl rested two daggers. Finally, behind the bowl I saw a chest - wooden with golden ornaments and the lock. I

tried the key taken from the sarcophagus and the lid opened. Inside there was a book with a black cover.

The book contained lots of symbols and writing in an alphabet I have never seen in my life. I opened it and suddenly, in some mysterious way, I could read and pronounce the words written there, even though I still did not understand their meaning. When I read a part which seemed to me an invocation of some entity, I saw a portal of golden light which appeared in the temple all of a sudden. In the portal I saw a creature which was changing shapes very quickly - it had a face of a young woman, a tentacle monster, a horned demon, etc. It hissed or rather was "saying" something to me, but this time my instinct failed and I could not understand its language. The creature seemed to be a hologram - it could not leave the portal and was very immaterial and ephemeral. I tried to communicate with the entity through merging my consciousness with its, yet it did not seem to work until I entered the pillar of golden light myself. Suddenly at that moment my bestial instincts started to manifest. As I felt an extreme blood-lust arising from the depths of my inner being, the urge transformed me into a predator, a black winged beast with sharp talons. I could see my new shape as if I was standing somewhere beside the golden portal, with my consciousness split into a passive observer and a manifestation of my dark instincts.



Picture 1



Picture 2

Notes

The power hidden in this forgotten temple and on the pages of this mysterious book seems to be the art of shape-shifting. Traditionally, shape-shifting is the concept which underlies all legends about vampires, werewolves, nocturnal wraiths and mares, etc. The transformation into a bestial form represents a change which occurs on the astral plane and which involves the manifestation of the body of shadow (or the shadow counterpart of the self). Shape-shifting as a magical technique is used to gain a deeper insight into one's Shadow and deep, unrealized layers of the unconscious. Our bestial instincts are normally dormant and manifest only through dreams or such psychological phenomena as free associations. They are brought to the light of consciousness only in situations which involve a heightened emotional condition. While working with them consciously, we become aware of our hidden instincts (viewed as non-human, bestial - hence their pejorative associations and the image of a monstrous werewolf or a bloodthirsty wraith)², our inner Dark Side, which is known as the Shadow in Jungian psychology.

After a further research done on the basis of this vision (the description is based on experiences reported by two persons), the practitioners experienced the state of heightened consciousness which lasted over a few following days. One of them reported that she could feel the predatory instincts awakened within her to such an extent that while walking through a street she felt like a beast on a hunting, very alert and aware of some unsatisfied aggressive urge.

² Shape-shifting may as well include such practices as e.g. an invocation of a bear to gain strength or a lizard to acquire agility. This does not have to be a practice related to the "Dark Side". Yet, since we are discussing the phenomenon from the perspective of the Necronomicon Gnosis, where the entities represent all that is "dark" and "alien" to humanity, it is natural to associate the shape-shifting experience with the body of Shadow.

Behind the Gate of the Silver Key

Part II

I went through the blue portal and entered a hall with thousands of stairs and ladders, all connected with one another, forming a huge non-Euclidean structure. The whole room was of bright green hue and looked as if it was carved inside a giant jade. I spent a lot of time trying different doors which led to other dimensions, but the most interesting experience came when I passed the doorway which led to the world of serpents.

The first thing I saw when I arrived at this place was a huge pit in the earth, surrounded by a circle of cypress trees, and myriads of snakes crawling out of the bowels of the earth. All of them had human heads. Inside the pit I saw a huge egg which looked like a giant light bulb and was glowing with a golden light. As I found after a while, the egg was another portal which led to another snake realm.

Right after passing the portal, I saw a majestic view: the gate was located on the top of very narrow and extremely steep stairs which stretched high above a vast landscape beneath. The top of the stairs was guarded by two statues of flying serpents, both in an Aztec style, I believe. The surroundings themselves resembled a South-American jungle. I started to go down the stairs, which appeared to be not an easy task, and when I finally reached the bottom, before me I saw a black pyramid which reflected the rays of the sun with an odd greenish hue. Above the entrance to the pyramid was a symbol of a sickle and a serpent's head with wings. Inside it was completely dark and it took a while before my astral sight got used to the blackness. While walking through labyrinths of corridors I saw lots of hieroglyphs depicting the evolution of reptile / lizard creatures which inhabited the earth. In the pictures I could see how they develop wings and fly up to the suns to devour them. There were also scenes depicting human sacrifices and the building of the cities.

Inside the corridors I suddenly saw a green phosphorous light and I could scent a gas, somehow bringing to mind something mouldy, or damp swamps. I reached a huge hall which seemed to be the central room of the pyramid, and it was also obviously a temple. Inside I saw a reptilian priest with a crocodile head. He was leaning over a cauldron with some liquid. He looked at me and suddenly I could hear his voice in my mind and communicate with him. I asked him to tell me something more about this place and this cult. He said he was

the priest of Yig, the father of serpents. Then he showed me a series of images which flashed through my mind very quickly and I could hardly remember anything of it. I just remember that this was something about the evolution of the human race and its roots in the race of serpents, the children of Yig. Then the atmosphere in the room became dense and the priest fixed his eyes on my forehead, in the place of the third eye. On the walls shadows started to move. They assumed the shapes of snakes, thousands of snakes. I could see how they flow into me and how they surround me with their essence, how the venom flows from their fangs and how all sinks in this energy...

The temple itself was decorated with more hieroglyphs and symbols painted and carved on the walls. Here I could see and smell the light greenish vapour from the corridor, and I felt how this airy substance slightly sticks to me. I noticed a small snake and I started to follow the animal. After a while I reached a room with a pool in which I saw sacred reptiles. In a way they resembled contemporary crocodiles but they had sharper features and looked slightly demonic. I went into the pool and started to swim with them. After a moment they tore my body apart and the water in the pool turned red. I had a weird impression of a vampiric aspect of the experience when my blood mixed with the energy of the place. Then a whirlpool appeared in the water and sucked me in...

Again I was wandering through the corridors somewhere in the temple... Something in the atmosphere fascinated me and I felt hypnotically drawn in one of the directions. When I came out through one of the doors, I saw an enchanting picture of a night sky with thousand of stars and suns. There was a conjunction of planets at the moment. Again I saw the reptile priest who led me down to some labyrinths and then he left me in one of them. The tunnel was carved as if through the body of some giant serpent. I had an impression that it leads to Infinity - to any place and space in the universe. After a while I sank into the tunnel and absorbed its energy until I came round and found myself back in my ritual room...

Notes

The vision brings forth many significant concepts from the Lovecraftian lore and the Necronomicon Gnosis. The central motif here is the cult of Yig, mentioned by Lovecraft in such stories as "The Curse of Yig" or "The Mound". Yig, "the father of serpents" is an ancient deity worshipped by inhabitants of Mesoamerica (the Quiché, the Aztec, the Toltec, the Maya, the Olmec, the Mixtec, etc.) and identified with such mythological serpent-gods as Quetzalcoatl, Kukulcan or Kukumatz. In literary depic-

tions Yig is either a giant snake or an anthropomorphic figure with a serpent's head. He represents the power of transformation and rejuvenation (the serpent's removal of old skin as a symbol of rebirth and renewal), and his cult³ is related to wild celebrations of sexuality and ecstatic intoxication, also blood rituals. His power is said to be the greatest during astrological conjunctions known as Cauda Draconis and Caput Draconis, the Head and the Tail of the Dragon – and this is what the practitioner saw in the vision where “the conjunction of planets” is mentioned.

The sickle above the entrance to the Temple is a symbol associated with Saturn – the Great One of the Night of Time. It is also an emblem of the Tunnel of Thantifaxath, one of the so-called Tunnels of Set existing on the night side of the Qabalistic Tree. Thantifaxath is the path which connects the material world (Malkuth / Lilith) with the astral plane (Yesod / Camaliel). While walking the path, the magician is bitten by a snake and the venom which flows through the veins lifts him onto the other level of consciousness, filled with visions of blood and the Moon. And so Yig might be associated with the qlipothic sphere of Camaliel, the lunar realm of dreams and visions, induced by intoxication of consciousness with the serpent's transformative potion. Here the traveller leaves his earthly body and the mundane world, just as the serpent drops its skin, and enters the vast infinity of the astral realm.

Another emblem which appears in the vision is the crocodile (crocodile-headed priest). Again this relates the experience to the Tunnel of Thantifaxath, where Sebek, the crocodile, is the main zoomorphic emblem. Also a closer look at the other images which appear in the vision might confirm us in this conclusion: the cypress is one of the symbols of the Tunnel, as well as the greenish swamp vapour, ghouls and the shadows. Blood and vampirism are concepts related to the sphere of Camaliel and thus associated with Yig and transformative powers which he represents.

³ We are speaking here about the role of Yig in the Cthulhu Mythos and Necronomicon magic, not about any actual historical or mythological tradition.

Behind the Gate of the Silver Key

Part III

I was straying through tunnels flooded with green water, trying to find some way out, passing by walls with numerous symbols of triangles, eyes, half-circles and tentacles... Finally I found a chamber, looking like a cult place, with a priest resembling a strange hybrid of three creatures: a dog, a goat and a reptile. When I came closer I saw that he was standing in front of a portal and making blood sacrifices to open the gateway / gateways to other dimensions.

Also from a shorter distance I was able to distinguish the features of the priest - he had horns of a goat, the head of a dog and the rest of the body resembled a dragon or a lizard. I focused myself on trying to communicate with him:

Me: who are you?

Priest: I am the priest

Me: who do you serve?

Priest: those from Beyond

Me: how do you serve them?

Priest: I open the Gate

Me: what is behind the Gate?

Priest: what they want to see

Me: who? Those from Beyond?

Priest: Their servants. I open the Gate to those who serve Them

Me: what is your name?

Priest: Brhk'ail (the name was revealed as a set of letters, he did not actually speak it)

Me: what's your symbol?

After a moment of silence a glowing symbol appeared before my eyes (see picture 3)

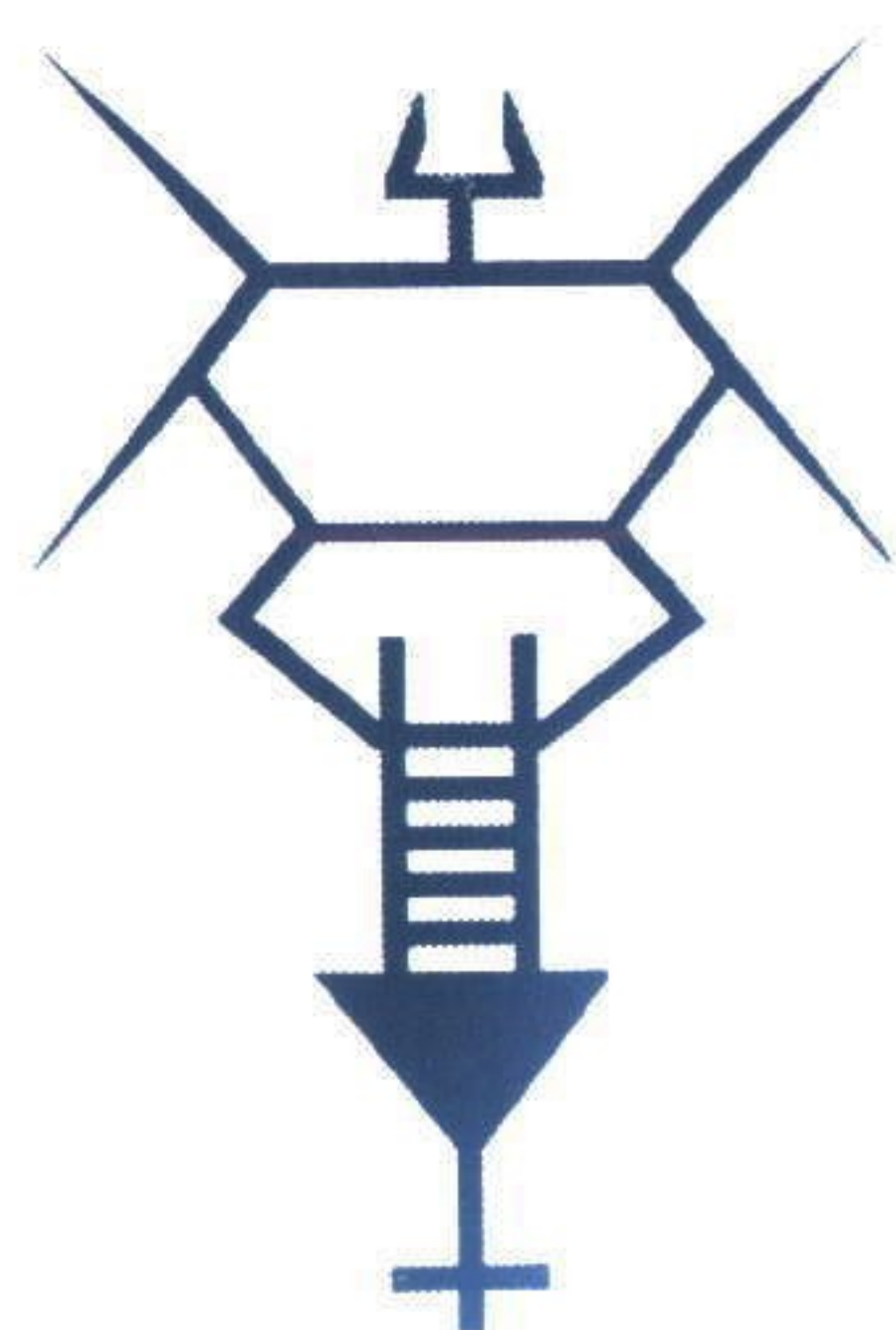
Me: will you open the Gate for me?

Priest: yes, you are allowed to pass

When I passed through the portal I suddenly noticed that I was sitting on a back of a huge fiery dragon. It soared through the black void and seemed to carry me to a concrete location. Finally we arrived. I was now standing before an entrance veiled with a thick red cloth. When I entered the room, my

sight was immediately drawn to three priestesses. All of them were bald. One had the red body, the other blue, and the third one black. They were all naked. The priestesses examined me very carefully and when they were touching me, I had an impression of being embraced by dozens of tentacles. They tore a veil which covered another portal and invited me to enter. So I did. I found myself in a crypt. It was filled with shallow water and enormously large. In distance I saw something resembling a huge statue with horns and an eye in the centre. As I came closer, I realized that it was not a statue but a throne. It was made of stone with an eye carved on it. And on the throne rested a huge eye - a living creature, an all-seeing eye. I tried to communicate with it and the only word I heard was "ASARU". On the left and the right sides of the throne stood two serpents, resembling cobras. One was black (on the left), the other red (on the right). They introduced themselves as Firik and Pirik - the guardians of knowledge. I merged my consciousness with the one standing on the left of the throne. I felt that he was the voice of the eye and he cannot speak by itself. Then I merged my consciousness with the second guardian-serpent and I felt that now I can communicate with the Eye.

The vision repeated and continued in my dreams and in astral journeys over the following days. I had glimpses of old libraries with books about the serpent deities and creatures. Through ASARU I could see everything I wanted - any location in the universe, and any event from the past or from the future. Also while standing before the throne I had an impression of being naked and stripped of everything that could veil me from its sight. The Eye could see all that was within and without. I also received an information that he can send dreams on a person who asks for it.



Picture 3

Notes

The hybrid-priest brings to mind a recollection of three main cults of the Great Old Ones mentioned in Simon's Necronomicon: the cult of Sirius, Draconis and Capricornus. These three cults might refer to stellar gnosis and represent astrological phenomena (stars and constellations), marking the time when "the stars are right", i.e. the alignment of celestial bodies allowing for manifestation of stellar currents on the earth. For instance, the term "Draconis" in astrology is often used in reference to the seven stars of Ursa Major (the seven heads of the Dragon), associated with the ancient current of the Dark Feminine personified by such mythological characters as Tiamat or Ta-Urt / Typhon (the mother of Set), thus giving the origin to the magical tradition known as Draconian or Typhonian.⁴ The priest from the vision in this case might represent a gateway to these stellar currents.

In the other part of the vision appears the concept of ASARU. In Necronomicon Gnosis ASARU is called "the Eye on the Throne". This might be related to the Draconian gnosis as well if we consider ASARU as an emblem of the drakôn principle (from Greek "drakôn" = "to see"), i.e. the principle of "clear vision", "seeing" the true picture of reality, hidden from normal perception. ASARU might also correspond to Ajna chakra, the third eye, or on a higher level - to the Eye of Lucifer or Shiva.

Two serpents Firik and Pirik in Necronomicon magic are the "guardians of knowledge". Their appearance on both sides of the Throne is very symbolic. They might be regarded as two serpents, Ida and Pingala of Tantrism, two complementary elements of the Kundalini (Serpent's or Dragon's Fire) force. Ida is generally described as the left, passive (in the vision the practitioner could not act through the left serpent), lunar and female principle. Pingala is the right, solar, active and male counterpart. They both are described as silver and golden serpents, entwined within the spiritual body (like in the emblem of the Caduceus). When they meet in Ajna chakra, the third eye opens, the illusion of Maya is annihilated, and the Kundalini Serpent becomes the Dragon (which underlies the drakôn principle: "seeing"). The red and black colour of the serpents from the vision is also related to the concept of the Red and Black Kundalini, or the principles of Od and Ob - representing the polarities of the life-giving Odic force and the current of death and entropy. Two guardian serpents are also known from several other mythologies, e.g. in Egypt we encounter a motif of two serpent/cobra goddesses: Wadjet and Nekhbet, guardians of the Lower and Upper Egypt, on depictions presented as two serpents standing on both sides of a disc (Horus). The goddess Wadjet (Uto) is the origin of the Uraeus emblem and her name translates as "blue" or "human eye", which also corresponds to the Eye of Ra and the drakôn principle.

⁴For more information on the Typhonian Tradition, read "Glimpses of the Left Hand Path".



The Sunset Gate

While staying on the verge of sleeping and waking, envision yourself facing the setting sun. The light is so bright that blinds your eyes, but after a while you get used to it and you can see the surrounding landscape. You are standing at the gate of a forgotten cemetery with tombs resembling some ancient lichen-covered monoliths. As you pass the gate and enter the place, you can see the sun setting down the horizon and its light slowly fades.

After a moment of walking you approach an entrance to a dark cave. It looks like a mouth of a beast, yet it is carved in a rock. Above you can see a carved picture of a giant hand. As you try to enter, you feel an invisible barrier that you cannot force. Envision now that you are holding the Silver Key in your hand. Hold it towards the last rays of the setting sun, turn nine times and speak the words "Iepaca Kliffoth" at the ninth and the last turning. Now the gate is unlocked. You can feel that the invisible barrier exists no more and you may enter the cave. When you step inside, suddenly you are drawn into a vortex of energy which carries you into the Void existing outside Time, outside all earths, all universes, and all matter.

After a while the chaotic vision which flowed through your mind starts to crystallize into a more stable picture of a huge hall located somewhere at the borders or at the intersection of worlds and dimensions. You can see great masses of towering stone, carved into alien, non-Euclidean designs. A strange light plays over a curved line of gigantic hexagonal pedestals. Your attention is drawn to a floating shape of a figure resembling a human in a dark hooded robe. Suddenly you can hear his voice in your mind and the words "Umr at-tawil, the PROLONGED OF LIFE". He is the Guardian of the Ultimate Gate. Greet him and ask to grant you the passage to the Labyrinths of Jin.

As he makes some mysterious gestures, you can see a tall pedestal rising in the centre of the hall and you understand that you must take a seat there. The Guardian makes another gesture and a large apparent sphere appears before you. It seems to be made of some iridescent metal and pulsates with some

rhythms, radiating rays of cold light of unassignable colour. You can hear some mysterious chanting around you and as you gaze into the hypnotic gleam emanated by the sphere, you can feel dizziness and your consciousness starts to sink into this inexplicable light. After a while darkness engulfs you and your consciousness merges with the blackness of the Void...

You open your eyes and slowly adapt to the darkness which now assumes a crystallized shape of a concrete location. You have arrived in the Labyrinths of Zin.

Open yourself to the experience and use your Will-power to explore the place...

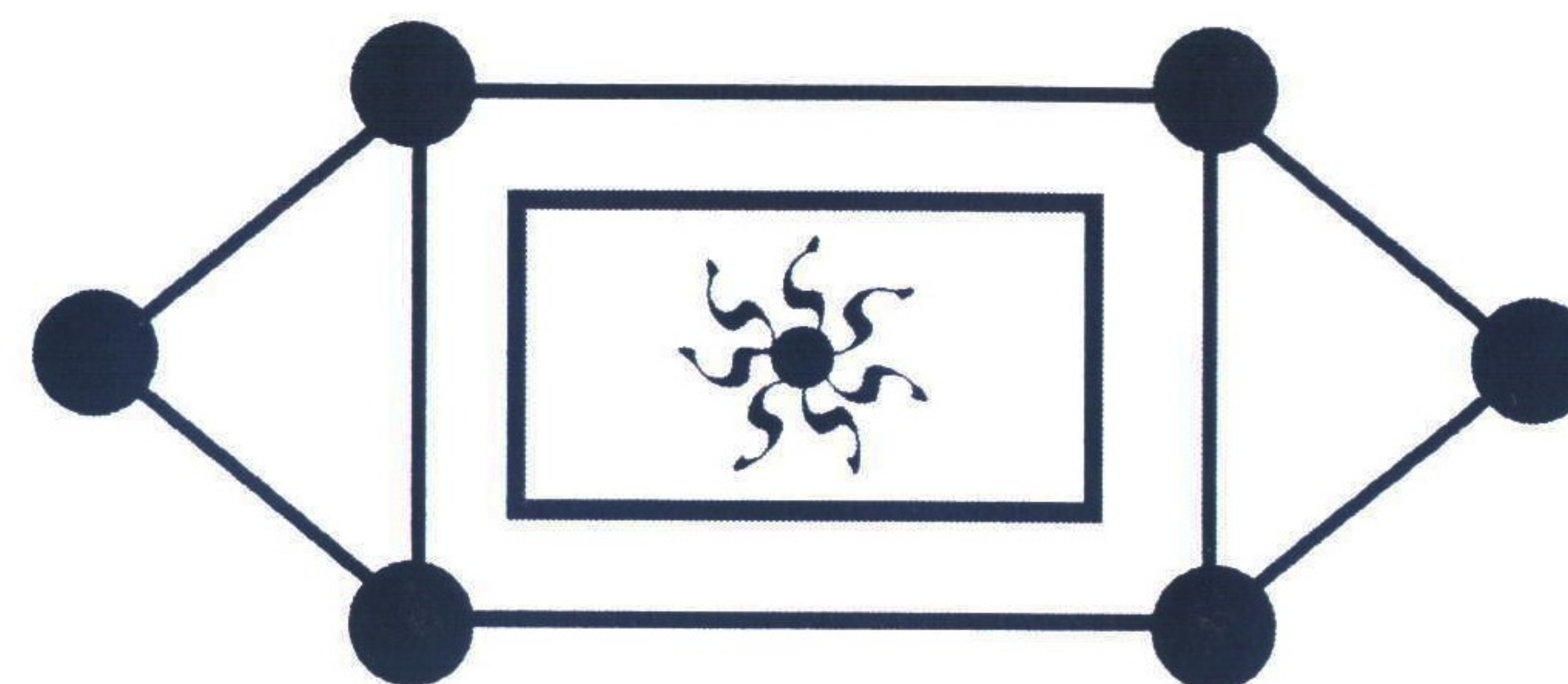
Behind the Sunset Gate

Part I

The temple in which I found myself was built in the Classical style - simple, spacious and majestic. At first it appeared to me in white colors, but then it turned more grey and dusty. It looked very old and powerful. All of a sudden a priestess in a black robe appeared before my eyes. The communication between us was purely mental. At first she introduced me into the geometry of the stars. When we were looking upon the sky, I could see lines between the stars, forming shapes of monstrous (mainly reptilian but not only) beasts. I felt that the temple is a place for stellar communication, creating the web of astral currents, communicating and transforming the power. Then a ritual began. The priestess drew a seven-rayed star in the air above and in some way I could feel how the roofless space above the temple was taking shape of lens made of darkness. She started to chant, slowly building up atmosphere. It was getting more and more intense. The chanting became so strong and focused that it rather appeared as a roaring to me, so strong that it could be almost felt physically. On the central sign painted on the altar a vortex began to form. Strings of light began to dance between seven rays of the symbol in an unimaginable way and geometry. Very powerful. Now the shape of a beast in the vortex could almost be seen. Very chaotic. Bestial primitive and powerful. When it formed, the priestess made a gesture inviting me to enter the vortex. I set on the journey. I was passing different worlds and odd looking galaxies, seeing frightfully looking stellar creatures, or rather their mental picture in the stars. It felt like being called by some ritual on a primitive planet. The travelling itself was so fast and intense that it was almost painful.

On my second visit I focused more on the architecture and geometry of the temple itself and tried to get more into the contact with the priestess. Through communication with her I found that number seven is very significant both in its symbolical and literal sense. It was related to the solar system, as a symbol of the complete cycle, and also as the number which has connotations with the concept of manifestation of energy e.g. in the Qabalah, the Tarot and so on... The temple itself is built on six columns in the shape of an eye, but the seventh is shaped by the energy which is channeled through the altar. The altar is also quite in the shape of an eye, and the sign on the altar is like the pupil of the eye (picture 4). The temple serves as a part of the chain of watchtowers. Their

purpose is to channel / transform / send and receive astral currents. It also serves as a communication tool and sometimes it is possible to transport people / or their minds into the different worlds. Then the priestess showed me in some way how it is done. She opened the gate and sent mentally some complicated geometrical signs into the night sky by the power of her mind (I reckon only some of them - it looked a bit like a diamond). Then the energy started to flow into the temple. At first it looked like a column of pale light. It was very cold and brought feelings and thoughts of death, mutation and corruption. Afterwards it transformed into a diamond shaped crystal. She allowed me to touch it and feel / absorb its qualities. Surprisingly I had a vision of cosmic darkness which spread everywhere, consuming light, bringing chaos, changes and destruction. Another vision in my explorations of this place was very fluent and natural. I entered the temple and began ceremony with the priestess. One of the stars in sky was glowing very strong and directing its rays straight into the temple. She began to chant and I was meant to stand in the middle of the altar on the sign. The atmosphere become more and more intense. Before sending me on a journey, the priestess came to me and told me to spill my blood on the small crystal that would remain in the temple - this would act as my anchor and would link me stronger into this current. In some way it was also supposed to be a vessel - a symbol of the core of my existence that would mix with the astral energy of the current and to be spread / transformed / connected with this network. The light was focused on the altar and I was quickly engulfed by its essence. I began my journey - a voyage through galaxies, myriads of worlds, strange lights and experiences. It was so fast that I felt like in a dream. It was so fascinating that I could have travelled like this forever. Suddenly I was stuck and felt like being hanged in the void. Before me appeared an unnaturally big picture of the seven-rayed star from the beginning of the ritual. It was glowing with pale light which was thrilling me to the core. It looked like a diamond-shaped crystal. Also I thought it was a bit like an eye. I was hanging there and absorbing its energy...



Picture 4

Notes

In the Necronomicon Gnosis stars are very important. It is from there that the Great Old Ones arrived on the earth and bought the knowledge contained within cosmic and stellar currents, thus initiating the evolution of human consciousness. Both the Cthulhu Mythos stories and their esoteric interpretations emphasize the eternal link which exists between human life / consciousness and cosmic cycles. Stellar waves and planetary energy influence all telluric evolution and shape the cosmic cycle. Human consciousness is thus inseparably entwined with the Great Old Ones, the entities which represent the infinite stellar gnosis.

The seven-rayed star is here very meaningful. Among its numerous interpretations, it represents Venus, the cosmic womb of the Goddess. It is called the star of Venus / Babalon / Isis / the Seal of Set or the Star of Sothis. Kenneth Grant writes that "Seven of Sevekha was the primal goddess of the seven stars (Ursa Major) of the planisphere, and these stars of rays were the seven heads of the Dragon of the Deep that later appeared in the Christian myth as the Beast of the Apocalypse" (from *Nightside of Eden*). Thus, the vision of this stellar temple might represent this cosmic connection with the stellar energies, the true knowledge of the stars.

Behind the Gate of Sunset

Part II

The corridor was lit by a faint glow of a torch. Everything there resembled more an ancient tomb than a labyrinth. I entered a hall where walls were dripping with blood and symbols carved on them dripped with a strange ooze or some greenish water. The first thing that caught my eye were symbols on the walls. In the centre of the chamber I saw a large burner in which someone burnt incense of a strong scent, resembling patchouli.

After a while I got used to the dim light in the chamber and I could take a closer look at the walls and their strange decorations. The wall on the left from the entrance was dry and did not drip with any liquid, like the other ones. The only symbol I saw there was a strange glyph the meaning of which I could not decipher but which evoked some associations with Yōg-Sothoth (picture 5). Also on the left side, right next to the entrance, I saw a picture of a serpent-goddess holding a crystal in her hands.

The wall on the right dripped with blood and when I looked at it for the first time, I saw particular bricks sticking out a bit. After a while I realized that these were small drawers which could be opened. I opened one of them and inside I found bones of a small creature with tentacles. I wounded my finger with this strange backbone and suddenly when I started to bleed, I saw a few creatures emerging from the wall and floating towards me. Among them was a creature resembling the one whose bones were in the drawer. In the centre of its spherical body it had a huge eye. Suddenly I felt that the creatures try to probe my mind and drain my energy, but in a moment everything disappeared and the only thing that was left was a picture of the same spherical creature carved on the wall which now was shining with a cold green glow and dripping with a sticky greenish liquid. The experience somehow brought to my mind entities described as "the globes" and related to Yōg-Sothoth.

The wall opposite the entrance was black and had two big black diamonds - they could be pushed, as if they were some kind of a switch. When I pushed the diamond on the right, I saw the wall on the left disappear and reveal a stairway which led somewhere downwards. I went down and found myself in a fiery chamber. There were a few priests, dressed in white hooded robes with a sun symbol. They had tentacles and were evidently occupied with some preparations of simply temple duties. When I returned to the chamber and pushed the

other diamond, now I saw a stairway on the right, appearing instead of the wall. This time they looked like stairs in a very old house and led to another corridor. On the left it was dark and I could just see a few rooms with mutated creatures, slightly resembling humans in some grotesque way. On the right I saw some symbols which in a way brought to my mind those from voodoo and hoodoo practices. On the corridor which led straight to the temple out of a sudden I noticed a picture of a dog or jackal-headed god, very much resembling the Egyptian Anubis, yet somehow different.

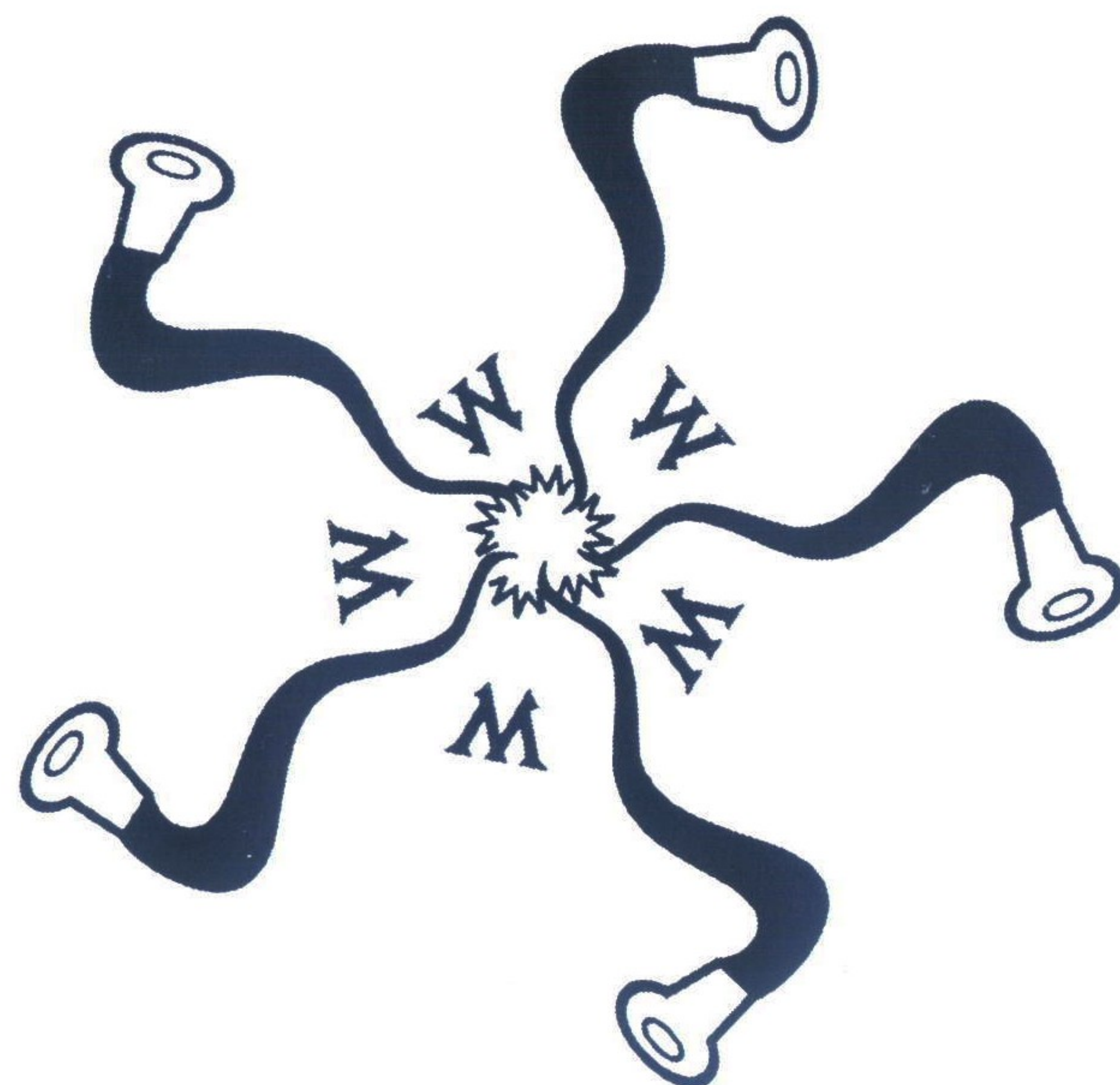
When I came back up to the main chamber, I took a closer look at the third wall, the one on the right. It was in an indigo blue hue and at the top I saw a row of golden stars. Above there was a small window through which some blue light filtered into the temple. While looking at the wall and its drawings I had an impression of looking at a starlit sky at night over the desert.

I decided to try using the temple as a ritual place and communicate with the deities worshipped there. The atmosphere immediately became thick, stuffy and 'electric'. In the incense smoke I saw a creature with a human body and a tentacle head with black piercing eyes. At that moment I had an impression that the chamber grew in size and it bigger and more spacious. Also the wall were no longer straight but shaped as arches.

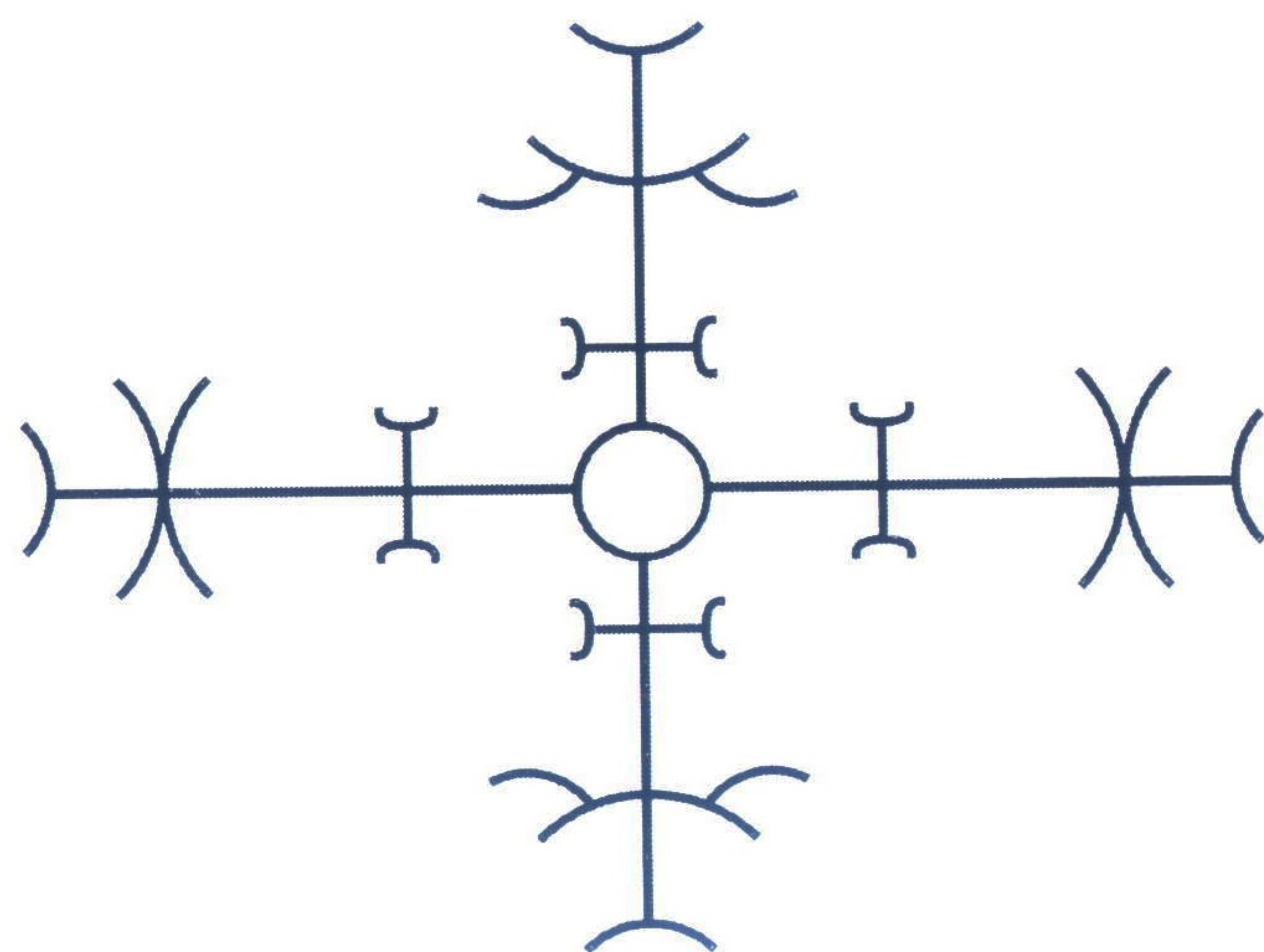
I stood in the centre of the chamber, suddenly noticing that there was a symbol carved on the floor (picture 6). The four arms of the glyph seemed to establish some kind of an axis, yet I knew that no Euclidean angles applied to this space and the symbol must work in some other way. I focused on the patterns, trying to use it as a 'gateway' to other dimensions.

I was standing at an intersection of many dimensions and I could feel that from this point I could reach any time and space within the Great Universal Cycle. I was in the Void but from here sprung all manifestation. I could experience the principles of being and non-being at the same time.

When I returned to my ritual place on the mundane plane, my consciousness was still far from being 'normal'. Something has wiped my memories, thoughts and everyday perceptions. It took a few days before I actually 'returned' to my normal consciousness, yet I felt that this experience would leave an irrevocable mark on my mind for a much longer time.



Picture 5



Picture 6

Notes

The experience described above is a compilation of visions shared by three participants working simultaneously with the meditation mentioned here as "The Sunset Gate". The meditation itself was based on H.P. Lovecraft's story "Through the Gates of the Silver Key" and the concept of 'Umr at-tawil' or Yog-Sothoth. The vision itself includes many elements / motifs which correspond with this concept. The spherical creatures encountered in the temple might have been the entities referred to as 'the globes' in Lovecraftian magic. Most of them seem to be merely an invention of the Necronomicon hoaxes and their names are the ones from the Goetia (Zagan, Sytry, etc.), yet the concept seems to find confirmation in some experiences with Yog-Sothoth workings. However, the vampiric character of the entities points that they might be associated with airy sylphs which appear on some subtle levels and might be encountered in the Tunnels of Set. They are described as shapeless mass of viscous jelly, looking like an agglutination of bubbles. They obsess the magician and drain the blood of the mind into their own organisms.

In Necronomicon Gnosis Yog-Sothoth is often ascribed to the principle of Cosmic Fire – hence perhaps the sun symbol worn on the robes of the priests in the vision. Generally, Yog-Sothoth embodies the concept of the Gate to the alternate universe: the world of the Qlipoth or the Universe B, as it is most often called in occult literature. Lovecraft describes him as All in One and One in All of limitless being and self – the last, utter sweep which has no confines and which outreaches fancy and mathematics alike. Past, present, future all are one in Yog-Sothoth. He is the gateway to what exists outside all time and space known to humans. Therefore he is identified with the hidden sephira Daath on the Qabalistic Tree, as well as he is identified with its dark denizen and guardian: Choronzon. Through Yog-Sothoth we might catch a glimpse of this vast, multi-dimensional reality. As we later discovered, the symbol from the vision (picture 6) functions in a similar way as vever in voodoo: it marks the gate at the crossroads of the worlds which could be activated and used as a point of communication with the inter-stellar entities of the Lovecraftian gnosis through Yog-Sothoth as the Key and the Gate to this reality.

Behind the Gate of Sunset

Part III

I found myself standing at a door with a dog's head painted on it, and I when I entered the chamber behind the door, I saw an obviously necromantic temple. Bones and skulls were scattered all over the floor, and in the air I could scent an odour of rotten flesh and old blood. It was also completely dark, with absolutely no light. After a while I got used to this darkness and I could see the temple itself. The first thing that struck me was the view of strange creatures, like zombies, moving very slow. They were passing by and looking at me without any emotions, as if my presence did not disturb or affect them in any way. A moment after I realized that they are controlled by someone. In the corner of the temple I saw a sitting man, looking rather alive. When I first looked at him, his face seemed to me very old and wrinkled. He was wearing a large round hat and a long black coat. After a while his face changed shape and now it was much younger, as if he sensed my repulsion and wanted to change his looks. Yet still he looked very demonic. He said something to me and I was immediately transferred to a similar temple.

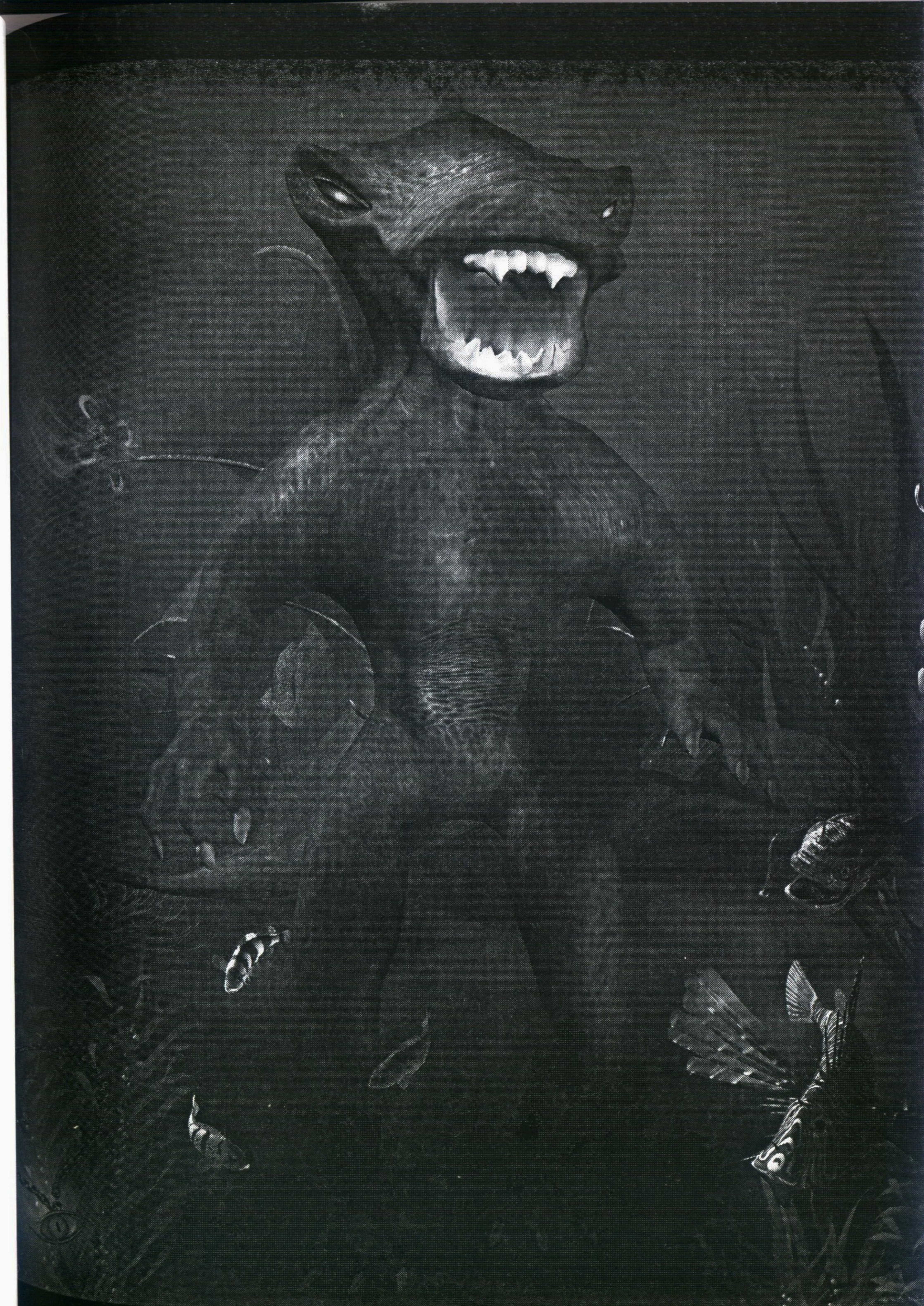
The place I was now at was located somewhere among the stars. It was like a large gazebo floating through the vast cosmic space. For a moment I was watching the stars and galaxies which I was passing by, but later I felt that the temple is being sucked into some black hole. My intuition told me that it was something which should not happen, so I focused my Will-power and I returned to the necromantic temple in the labyrinths.

The magician made a gesture and I was again transported into another stellar temple up in the cosmic space. This one resembled a gothic cathedral but had no door or windows and it was built of very light black cosmic substance which I could not identify. Inside it was lit by some strange light which seemed to radiate from the walls themselves, as I did not notice any other source. The construction drifted in the cosmic space, among stars, and again I could only be a spectator of these vast landscapes because I did not know how to control the vehicle. Again I felt that the stellar temple was floating into a huge black hole, but this time I did not try to stop its movement. The hole assumed the shape of a whirling vortex of pulsating purple light, and when the construction was floating inside, I could hear a strange cacophony of sounds which I could not identify.

After a while, when I was drifting through a completely black Void, with no stars visible anywhere, the sounds started to resemble some kind of music, but it had no rhythm or pattern and was purely chaotic. For a moment I thought I caught a quick glimpse of the same magician / necromancer who appeared at the beginning of the vision. And at that moment the construction ceased to flow and began to rotate. The rotation was faster and faster and at the same time I felt that my consciousness expands and merges with the vast cosmic Infinity until I completely lost the sense of identity and felt a strange unity with the Void around...

Notes

The 'human' character from the vision was most probably Nyarlathotep, the Voice and the Messenger of the Great Old Ones. He is one of the few Necronomicon entities that appear in a human form. Nyarlathotep is usually depicted as a black, thin figure, with a ghastly pale skin, dressed in a black robe and a hat. His main function is to 'awaken' Cthulhu and transmit messages between the Great Old Ones and humans. In an esoteric sense he represents the power of clairvoyance and telepathy. But he is much more than this. He is the Black Man of the witches' sabbats, the Black Pharaoh of Egypt (identified with Set), the Horned Man of the dark woods, the Trickster initiating 'the Universal Joke', the Crawling Chaos residing in the centre of the Cosmic Womb with his brother Azathoth, surrounded by the chaotic music of the spheres played by idiot flute players. His presence is sometimes ascribed to the Tunnel of Amprodias, the path which links Kether (Thaumiel) with Chokmah (Chagiel) and some of the elements from the vision might correspond to this path as well (like the gaping void with the violet, 'Daathian' colour or the quixotic music). In the Lovecraftian lore Nyarlathotep is also the god of necromancers, which seems to be confirmed by this experience.



The Black Tower

Bring your physical body to the verge of sleep and keep your mind awakened and focused. Start visualizing a dark landscape. You are standing on a vast plain, without any plants or trees apart from a few withered. Black heavy clouds are hanging low and filtering scarce rays of blood-red light. In distance you can see a black tower erected alone in the vast wilderness. It has an eye on the top which sheds rays of red light as well. Instead of a pupil it has a reversed sun symbol rotating counter-clockwise.

You are going towards the tower and with each step you can feel that you are leaving the mundane world of waking and entering the realm of dreaming. The tower draws you and the pulsating blood-red light seems hypnotizing. As you approach the entrance, the door opens by itself and you are engulfed by the blackness inside which seems to be alive...

Inside the only thing you can see is a spiral stairway which leads somewhere upwards, to the top of the tower. The walls are black, carved in some strange stone and you notice hundreds of mirrors hanged everywhere around. Yet the picture in them is not the regular reflection but everything is distorted and reversed as if it was showing the hidden side of reality, unseen to normal human eye.

You start going up the stairs, still hypnotized by the pulsating light pouring in through the mirrors and images flashing through them very quickly, giving you a sense of dizziness. You feel as if you were entering the centre of chaos, containing movement and life, yet all bathed in dreadful silence. The air is thick and filled with suffocating poisonous vapours of something you cannot recognize, perhaps lead or sulphur.

Finally you reach the top of stairs and now you are standing inside the Eye which you have seen from below. Now you gaze into Infinity and you can see all directions of Time and Space intersecting here, in the centre of the wheel of Chaos. Here all currents, all interstellar transmissions meet as if in a giant spi-

der web, and shed their rays on the earth, the waking world, mutating human consciousness and initiating all evolution. It is the Eye of Chaos from which you can travel to any dimension if your Will is strong enough and focused. Concentrate on traveling to the Labyrinths of Zin - in general or to a chosen location within. Your consciousness will sink into the blackness of the Void for a moment, but after a while your inner eyes will open and you will be able to explore the location to which you have chosen to travel. Stay focused and open yourself to what will follow...

Under the Black Tower

Part I

The vision started in a weird huge hall, the walls of which melted with the blackness of the Void from which it emerged in my astral mind. The ceiling was low, black, and was supported by long and slender columns, with a bit of decorations but not too much. The floor was a mosaic of black and white tiles. Between the columns I could feel vibrating barriers or mirrors, unseen to normal sight, though. They deepened the impression that the hall stretches to the vast recesses of Infinity and its walls are either non-existent or invisible.

In distance I saw a dark shape which soon crystallized before my eyes: it was an entity dressed in a black robe, with a mutated face which resembled a toad with deer's horns. He said his name was Anaboth and that he would be my guide and would show me any place in the Labyrinths.

I was floating straight forward, following my guide, as if drawn by something from inside the hall, when suddenly I found myself on the stairs which led me down, to another unearthly chamber. There were three corridors which led to the chamber, and in the middle of it I noticed a statue of a tentacle creature, surrounded by a fountain with water. When I touched the water, it turned red, and I could feel a strange energy flowing through my body and transforming me quicker than I could ever imagine. All of a sudden I realized that I am inside the statue, in a black void. Around me there were thousands of my reflections, which made me slightly confused and uncomfortable, yet anxious to delve into the experience. Then I saw a small red ball which reflected everything around and seemed to be an axis of the whole chamber.

However, I could not reach it, as with my each move it was changing and rotating with hundreds of my reflections. After a while I tried the other way - focusing on my will power, I summoned it. It fell right before my feet. When I took it into my hands, I noticed that I was transported back to the previous hall with three corridors. When I looked around, I saw that near the stairs which led me here the hall is slightly sloping down, and it ends with a strange black tunnel. The tunnel was very dark, with shadows melting into the walls and radiating with black energy. I went inside. It was completely dark and I could not see anything, so I had to let my instinct guide me. The tunnel was completely different from the other parts of the labyrinths. Also very primordial, but with exceptionally irregular, almost savage shapes, resembling a cave

rather than an interior of any construction. The ceiling was covered by some kind of moss or ivy.

Then I saw my guide again, but this time he assumed another shape and looked like an anthropomorphic goat, a bit grotesque, like an ancient satyr.

I was drifting to the left side of the labyrinth and the farther I got, the more intense were feelings of the atmosphere changing around me. Something in it made me feel uncomfortable, as if threatened. Shadows were moving behind me on the walls and then I saw how some of them were trying to cross my way. Then I raised the red ball above my head and they moved aside. I took another turn left. I saw a closed gate and a small pool with water. A subconscious thought arose to tell me what I was supposed to do. I cut my hands and the blood flew into the pool and I broke the red ball. I anointed myself with both liquids so that I was all covered in a red substance. The gate opened.

I saw a huge hall with a giant statue of a tentacle creature with three heads and hundreds of eyes. Each head had a different shape. One resembled a snake or a dragon, or an evidently reptilian creature with scales and a forked tongue. The second head resembled a dog, but with horns and very demonic expression. The third one was a goat's head, also with sharp features. Instead of limbs, however, the statue had only tentacles. Around the statue there were dozens of cultists, looking like myself, all smeared with red liquids. All of them were raising their hands and daggers and chanting some unknown words. I approached the statue and saw a red cauldron filled with some liquid. When I put my hand inside, I was suddenly bitten by three small snakes. As the venom was flowing through my veins, an ecstatic feeling overwhelmed me. All of a sudden I could mysteriously understand the language and I rose to chant the calling with other cultists. The deity seemed to be responding to the invocation and all of us one by one were transformed into tentacle creatures. As I experienced the same, my mind and consciousness started to grow and embrace the whole Labyrinth, until it merged with the vast infinity of space...

Notes

The vision seems to be influenced by the initial meditation with the Black Tower. We can observe here several similar motifs, such as e.g. the mirrors.

The entity which appears as a guide is mentioned in the Lovecraftian magic as one of 'the globes', the servants of Yog-Sothoth. In this lore he is depicted as a yellow toad and his power is the art of necromancy, divination and magical protection.

The statue of the tentacle watery creature is most probably Dagon. In the Cthulhu Mythos Dagon is the fish-god, the father and leader of entities known as the Deep Ones. They resemble humanoid fish: i.e. they have human shape with eyes and features characteristic of a fish. Dagon himself is depicted as a giant octopus mutated with a fish, resembling Cthulhu, but lacking wings. He represents the subconscious power of transformation, and the Deep Ones are described as skillful shape-shifters. In the vision the motif of shape-shifting appears several times.

The other leading motif which seems to signify a great importance here is the blood gnosis. In the Necronomicon magic blood often functions as a link between the Great Old Ones (representing primal and atavistic qualities buried deep in the Unconscious) and human consciousness. Blood used in rituals functions as a trigger for the primal instincts to arise to the light of consciousness. In the vision the practitioner is able to teleport and shape-shift after bathing in blood or anointing himself with a similar substance. Blood is also the key to the Unconscious, it 'opens the gate', which means it is the key which unlocks the doorway to the vast potential of the human mind.

The threefold statue seems to be the reference to the three cults of the Great Old Ones, the cults of Sirius, Draconis and Capricornus, mentioned in the previous chapters.

Under the Black Tower

Part II

After I arrived in Zin, the first thing I saw was a door with a goat painted or carved on its surface. I opened it and entered a chamber which looked like a ritual temple of some blood cult. The walls literally dripped with blood and the smell of it was very intense everywhere. On the walls I could see numerous reliefs and symbols of horned heads. In the centre of the chamber there was a tall sacrificial bowl filled with blood. It had decorations in the shape of horns. Then, at the end of the chamber I saw a man hanged above the altar. He was crucified on the wall and his chest and stomach were ripped apart. He was already decaying and I could clearly see his ribs, rotten flesh, congealed blood, and his intestines were hanging down, almost touching the altar. In some unexplained way the man was still alive, though - and it was obvious that he suffers unspeakable torments.

Suddenly the atmosphere in the temple became thick and its inhabitants were entering the room through some invisible doorways. Now I was standing surrounded by dozens of priestesses who were obviously preparing themselves for a ritual. All of them were female, there was no male in the chamber, apart from the half-rotten, half-alive, unfortunate man hanging above the altar. The ritual was supposed to be a celebration of the horned god / demon.

The hall was mysteriously enlarged now and in the centre of it instead of the sacrificial bowl, was a round pool filled with blood. The priestesses were half naked (up above the waist) and they were all dancing around the pool. Suddenly their attention turned towards me, as if they have not noticed me before, and they invited me to participate in the ritual. After a while the ceremony began. Two priestesses brought a man into the chamber and laid him on the altar. Then the main priestess cut his chest and the others hanged him on the wall, removing the old sacrificial victim. The priestess gathered the blood to a chalice and we all drank from it. At this moment I felt slightly dizzy, but also energized and aroused. Then we all stood in a circle around the pool and chanted an ecstatic invocation to call the deity.

It was the most weird horned god I have ever seen. Actually, he looked like a dragon, with red and fiery hue, but he had horns of a goat and some parts of his body were anthropomorphic. He appeared in an ityphallic form, with a huge erected phallus. The priestesses took all ritual items from the altar to make some

place there, and then the demon copulated with each of them.

The whole ritual generated huge amounts of sexual energy which affected my dreams and other experiences over the weeks that followed the ceremony.

Notes

The vision is obviously related to the concept of the Witches' Sabbat, which traditionally is a celebration of sexuality through blood sacrifices and orgiastic debauchery. The presiding god is the Devil himself, the lord of all matter, the Goat-Foot God, the primary emblem of all low instincts and primitive backbrain limbic consciousness. Traditionally known as Baphomet or the Goat of Mendes, he corresponds to the symbolism of Atu XV, The Devil, and to the Tunnel of A'ano'nin on the Dark Tree. He is the universal symbol of vitality and virility, as well as creativity, wisdom and initiatory illumination. He is the God and Goddess at the same time: the ityphallic Pan and Lilith who hold the cup with Vinum Sabbati, the solar and lunar current in union.

In the Lovecraftian lore it is Shub-Niggurath (but often also Nyarlathotep) who presides over the Sabbat, the Black Goat with a Thousand Young, worshipped through blood-shed and sexual promiscuity. Shub-Niggurath corresponds to Venus, or rather her dark side: Venus Illegitima, and is the emblem of aggressive sexual energies, both masculine and feminine, earthly as well as stellar. S/he represents the principle of vitality, living through senses, in harmony with the vast rhythms of nature. It is the voice of flesh and repressed instincts, sexual expression and outpouring creative energy, triggered by the joys of desire and fulfillment on all possible levels.

Under the Black Tower

Part III

I opened my eyes and found myself standing at a wooden door with a horned symbol (picture 7). When I opened the door and went a few steps inside, I noticed that I was in a hall with a red portal, around which there were strange ceremonies being performed. One of the creatures, I assumed that she was a priestess, came towards me and made an inviting gesture. She was wearing a black robe with rich ornaments. I came closer and she led me to the circle of other priestesses, dressed like her.

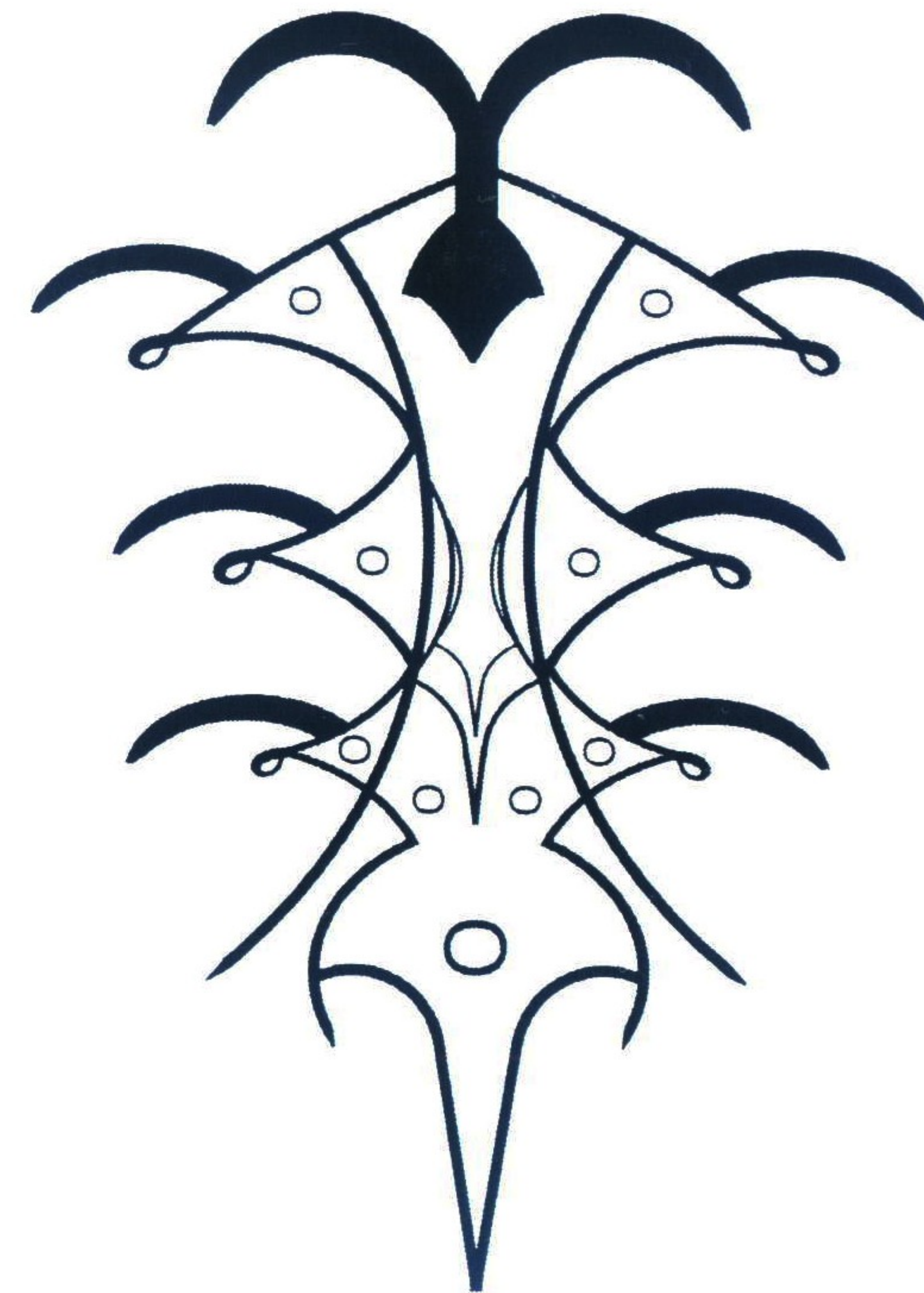
The hall had a nephrite floor with mesmerizing patterns, so that when I was walking, I felt slightly dizzy and hypnotized by the atmosphere and silent chanting of a song which the priestesses were singing. The portal was shining with a red ruby light and was placed higher than any other item in the room.

Suddenly another priestess came to me. She had no hair apart from two plaits behind the ears, fastened at the back of the head. The priestesses undressed me and tattooed a symbol on my back (picture 8). Then they gave me a robe identical as the ones they were wearing themselves. Priestesses who were standing at the wall, had goats, each one of them.

In front of the portal there was something which resembled a huge funnel. The silence was broken now by wild screams of the priestesses. The ceremony began. Blood was poured on the floor (from the sacrificial goats). In the walls of the temple there were outlets of pipes. After a while, the red liquid started to pour also out of them. The level of blood is now reaching my ankles. I was called to approach the funnel and make a sacrifice of my own blood. When I did it, one of the priestesses called me and led me by a secret stairs upwards, so that I was facing the portal. It was glowing with a bright light. I came closer and suddenly I found myself in a tunnel carved in a dark rock. In the ceiling there were holes carved so that the light of the moon was illuminating the corridor. The tunnel led down, to an underworld chamber.

The chamber was carved inside a bright green rock. It was filled with knee-deep crystal clear water which reflected everything like a huge mirror. Dozens of small black snakes were swimming around and the water seemed 'electrified', just as the air in the chamber. In the centre of the room, on a tall dais, rested a throne made of green jade. It was empty but above I noticed a huge black cocoon made of something that resembled a spider's web. Suddenly the cocoon

opened and I saw black tentacles emerging out of it. They descended onto the throne and assumed the form of a black tentacle figure. A voice which spoke inside my mind gave me an impression that this was a female entity. I asked her who she was, but she answered with a language I could not understand. Then she stretched out a tentacle which took the form of a human hand and gave me a green ball glowing with a dim light. When I took it, suddenly the ball turned into a green fluid and sank into my skin and veins. I felt a strong flow of energy and my consciousness merged with the mind of the entity. Then I saw a huge eye surrounded by tentacles and a moment after I was inside this eye and I could see anything I thought of and stretch my arms (or I should rather say: tentacles) anywhere I wanted. In some inexplicable way I felt like a huge cosmic spider which could move through all dimensions freely, unrestrained by any barriers, just by the power of my mind.



Picture 7



Picture 8

Notes

The first half of the vision is again related to the concept of blood gnosis and celebration of sexuality (half-naked female priestesses and goats – a general symbol of virility). The primary emblem which appears in the second half of the experience is the spider. In Typhonian / Ophidian currents the spider represents the ancient serpent cult of Obeah and the goddess Maat in her cycle of returning. It is also related to the Tunnel of Lafcursiax on the Qabalistic Tree, where the magician learns how to spin a web across the Abyss and construct a bridge between non-being and being. The spider is an emblem of the so-called Spider Queen of Space, related to the phenomena of psychic transmissions from stellar dimensions. Thus it is associated with voodoo systems of space-time travel and control. The magician becomes a cosmic spider which weaves its web in the Void and travels freely through all earthly and extra-terrestrial dimensions.

In Necronomicon Gnosis both the goat and the spider are associated with Shub-Niggurath, entity regarded both as a female goddess of dark sexuality akin to Lilith, and as a male virile force akin to the Horned God of the Sabbat (see the notes to the previous vision). Hence, the motif of blood and sexuality, here seen from its stellar, extra-terrestrial perspective.



References and recommended reading

Asenath Mason: *Necronomicon Gnosis: A Practical Introduction*

H.P. Lovecraft:

- *Through the Gates of the Silver Key*
- *The Call of Cthulhu*
- *The Dream Quest of Unknown Kadath*

Kenneth Grant:

- *Outside the Circles of Time*
- *Outer Gateways*
- *Nightside of Eden*
- *Cults of the Shadow*
- *Hecate's Fountain*

Donald Tyson: *Necronomicon: The Wanderings of Alhazred*

Linda Falorio: *The Shadow Tarot*

Phil Hine: *The Pseudonomicon*

Daniel Harms and John Wisdom Gonce III: *The Necronomicon Files. The Truth Behind Lovecraft's Legend*

Stephen Sennit: *The Infernal Texts: Nox & Liber Koth*

Into the Depths of Severity and All Beauty (Starfire Vol. II No.2)

Clavicula Nox # 3: *Azathoth* by Ixaxaar

Supplement

Invocation of Shub-Niggurath, the Black Goat with a Thousand Young

The ritual was designed on the basis of experiences with the Zin project. As you may notice, also a seal from one of the visions is included in the working. The aim of the ritual is to establish an inner communication with the Black Goat with a Thousand Young, through a verbal invocation and a focused pathworking. Here Shub-Niggurath is presented in her/his aspect of the deity of debauchery and sexual nature, akin to Lilith. Through exploration of this force one may gain a deeper insight into one's own unknown aspects of sexuality, the unrestraint evolutionary impulse existing as the Tantric Kundalini energy both in microcosmic and macrocosmic sense.

It is recommended to prepare yourself to the ritual by meditating for a few preceding days with the focus on the included seal. It is also good to perform the working at the time of the Dark Moon. As this is the sexual aspect of the deity, you can also anoint the seal with your bodily fluids. The temple should be adorned with the symbolism of the earth or Venus (or both) in the way which depends only on your own imagination. In the northern part of your ritual space burn nine black candles.

Begin the ceremony with the mental focus on the mantra "Iepaca Shub-Niggurath", or you can chant it aloud. When you feel the atmosphere is getting thick and your consciousness is attuned to the stellar current of the Necronomicon Gnosis, you may begin the invocation.

Melee!

Ia! Ia! Shub-Niggurath!
Black Goat with a Thousand Young! Ia!
Ia! Ia! Shub-Niggurath!

I invoke you, dark goddess of debauchery and delights of flesh,
Come to me, oh insatiable one!
You, who engage yourself in infinite blasphemous orgies
With everyone who burns with the fire of dark lust!
You, who represents the unrestraint power of sexuality,
Answer my calling and join me in my temple of mind and flesh!

Ia! Ia! Shub-Niggurath!
Black Goat with a Thousand Young! Ia!
Ia! Ia! Shub-Niggurath!

Guide me on the path of Ecstasy and Freedom,
Fill my flesh with the delights of senses,
Open my eyes to your dark face
And let this night transform into an alchemical elixir of fulfillment!

Ia! Ia! Shub-Niggurath!
Black Goat with a Thousand Young! Ia!
Ia! Ia! Shub-Niggurath!

HO DRAKON HO MEGAS!

Meditation

Now sit comfortably and begin the meditation on the nature of energy which you have just summoned. See and feel how you are leaving your physical body and your mind is transported on the wings of night to a thick black forest. It is completely dark and you can hardly see anything around. Suddenly you can hear a loud sound of drumming. You go in the direction of the sounds and after a while you reach a place with a huge fire burning within a circle of nine stones.

The sound fades and you still cannot see any people or other creatures around. When you are entering the circle, you start to feel a strong arousal. On the tallest of the stones you can see a familiar shape of the seal on which you have meditated. You approach the stone, put your hands on it and let your blood pour over the sigil.

Then suddenly a thick fog covers everything around and you can hear the sound of hooves and voices of thousand goats. Start chanting the name Shub-Nig-gurath again. She will enflame your mind with the visions of her manifestation and of your own hidden instincts... Let the vision flow in a smooth and natural way...

Dragon Rouge

<http://www.dragonrouge.net>

Dragon Rouge is an international order rooted in Sweden which studies magic, Occultism and Gothicism both in theory and practice. The magical system of Dragon Rouge is based on traditions such as the Gothic Qabalah, Odinic Runology, Tantrism and Alchemy, something that the order reflects in the formula G.O.T.A. Dragon Rouge members also studies traditional witchcraft, astral projection, para-psychology and lucid dreaming. The order is anchored in the Draconian tradition and the Left Hand Path and are exponents of an empirical occultism.

The goal of Dragon Rouge is to explore and integrate the Shadow in man's soul. By exploring and not denying the Shadow it can be transformed from a destructive principle to a creative principle. Besides practical initiatic work, Dragon Rouge is also interested in art, literature and philosophy and conducts journeys and festivities together. Dragon Rouge are holding lectures and seminars and members can order a distance course in magic and occultism. Dragon Rouge has lodges in Stockholm, Malmö, Germany, Italy and Poland. Dragon Rouge issues the members publication *Dracontias* four times per year.



Lodge Magan

<http://www.dragonrouge.net/magan>

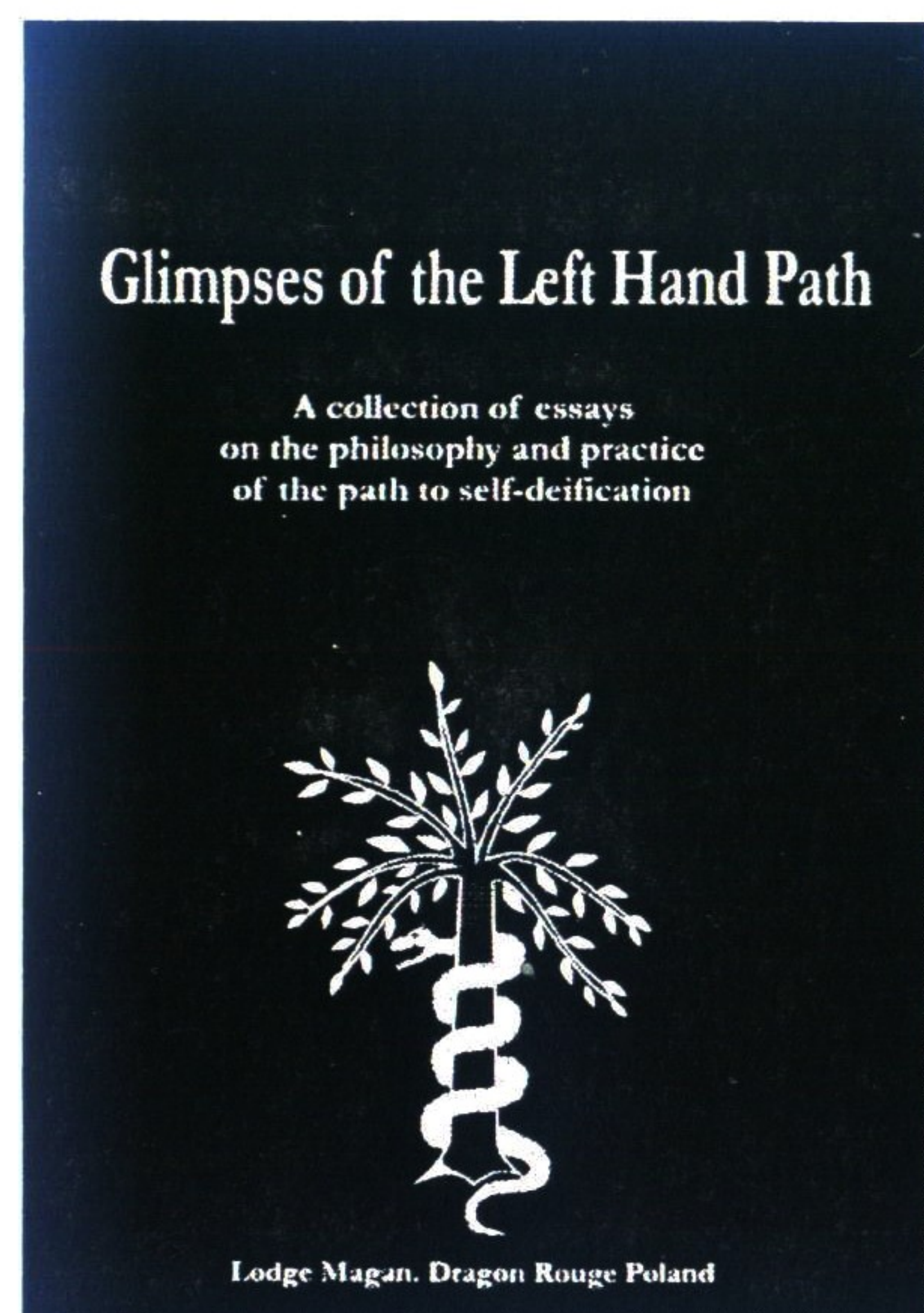
Lodge Magan was founded in 2004, and earlier it existed for two years as a Ritual Group. The work of the Lodge is aimed at an initiatory progress of the group as well as individual members. Our main project at the moment is exploration of the eleven aspects of Tiamat embodied by eleven monsters that she created to fight the forces of Light. They are the antinomian principles of Chaos / Darkness which complete and maintain the cosmic balance and which correspond to the eleven levels of the Qabalistic Tree of Night. These mythological beasts are the key to the gateway to the subconscious power of man, timeless and immortal aspects of human self. Our work includes basic and advanced techniques of lucid dreaming, astral workings, meditations, visions, trances, and ritual methods, through which we are exploring the deep layers of the subconscious to find there inspiration and knowledge.

The projects of the Lodge have so far included such subjects as: witchcraft, necromancy, demonology, the goetic magic, the runes, and our main projects over the last few years was the Necronomicon Gnosis. We have worked with many magical and mythological traditions: Egyptian, Persian, Sumerian, Greek, Norse, or Hindu ones. Many of the old projects have come to an end, and many new ones have just begun.



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Lodge Magan

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Asenath Mason

Necronomicon Gnosis

A Practical Introduction

184 pages, 21 b/w images, 14,8 x 21,0 cm,
softcover, in English

ISBN 978-3-939459-05-7

Euro 20,-

Gnosis means "knowing". The knowledge about the Necronomicon is not based on any historical or mythological tradition but on dreams, visions, vague impressions, and subtle transmissions from the Beyond, which reach sensitive individuals and those who seek to receive them. The authenticity of Necronomicon as a concrete book has never been proved and its worth as a magical system was often questioned. However, if we consider it as a collection of knowledge about the forces from outside the world of creation, dimensions in-between the planes known to humans, the practical work with them acquires a new sense.

This book is based on a very wide literary tradition of the Cthulhu Mythos and diverse aspects of the Lovecraftian magic. The author, who has explored the Necronomicon magic for many years, introduces the reader into this dark and mysterious world: the realm of the Great Old Ones where the forgotten gods lie dead but dreaming and await their return. The book presents basic magical concepts and techniques of their practical use in the context of the Necronomicon gnosis: pacts and ceremonies, astral journeys, dream magic, scrying and traveling through gateways to interstellar dimensions, evocations, invocations, sex magic, shapeshifting, necromancy, etc.

These techniques allow for a shift of consciousness in which we are able to experience the nature of the Lovecraftian gods which is normally completely alien to our perception. These forces represent human potentiality – what we may become if we manage to transgress beyond the world of creation which is the prison of our minds. Then we will be able to become like the Great Old Ones – entities of unlimited potential, ever-changing and mutable, creatures of an infinite nature – with possibilities as vast as the

Dragon's Blood

is the bulletin of Lodge Magan and can be ordered over www.magan.superhost.pl.

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"Exploring the Unnamable" is a book of pathworkings utilizing chosen concepts from the Lovecraftian magic. It is based on a project of astral and dream-workings conducted by Lodge Magan in the years 2003-2007. The Labyrinths of Zin are a part of the Lovecraftian realm of the Dreamlands, existing outside the world of waking. In Necronomicon magic they are identified with the Tunnels of Set, the dark paths which link the eleven Qlipothic spheres on the Tree of Night. The book contains chosen accounts of work with the Labyrinths which may be used as meditations and dream-workings by those who seek to attune themselves to the Necronomicon current, the vast potential of extra-terrestrial gnosis, representing an eternal promise of evolutionary transcendence.

